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FOUR SUPPLEMENTS.

IN the supplements with this number we continue the series of Modern Monograms, which seems to meet with wide favor at the hands of our readers. "A Quiet Confab" is the title of a decorative sketch by F. Stuck, which is founded on the belief of German children that babies are brought by storks. The Japanese panel needs no description. It can be used for a variety of purposes. The edition of the Magazine containing Mr. Ratt-ray's beautiful panel made for the billiard room of a New York gentleman has long since been out of print. To meet the constant demand for copies for use by decorative artists, we have therefore reprinted it in a different shape, and give it as an additional supplement.

SOME NOTABLE HOMES.

ONE of the finest residences ever erected in this city is that which was built by Mr. Henry Villard on Madison Ave., just in the rear of the Cathedral, and sold by him during his financial trouble. It is in fact four houses built around three sides of a court opening on the avenue. One is occupied by Mr. Whitelaw Reid, editor of the Tribune; and another was purchased by Mr. Fahnestock the banker. We illustrate in this number the one which is now the residence of Mr. Artemas H. Holmes, a cultured and wealthy lawyer of New York. The engravings are from the drawings of Mr. H. Edgar Hartwell, who was the designer under whose direction the house was fitted up. Now that New York's most famous exquisite, Mr. Berry E. Wall, has settled down as a Benedict, popular curiosity will doubtless be gratified by Miss Ada Cone's sketches of the apartments occupied by himself and his young bride.

AN UNUSUAL ISSUE.

THE May number of THE DECORATOR AND FURNISHER will contain a two page supplement, representing the interior and exterior of the new consolidated Stock and Petroleum Exchange, which will be inaugurated about the time the magazine is issued. The picture will be on plate paper, in ten colors, and will be the finest thing of the kind ever done in this country. Newsdealers in the vicinity of the leading Commercial Exchanges should send in their orders early, as the very large

THE DECORATOR AND FURNISHER.

number already contracted for will push the resources of one of the most extensive lithographing establishments in the city to its utmost, and the edition when exhausted cannot be duplicated.

OUR PRIZE COMPETITION.

AS will be seen by the announcement elsewhere published, the responses to our offer of prizes for various subjects germane to the idea of this Magazine, have been already very much in excess of our expectations. But in several cases contributors have sent in drawings in pencil, instead of ink as required, and very many have complained that the delay in the publication of the advertisements in the few Western papers have put them at a disadvantage. We have, therefore, with a desire to deal fairly with all, postponed the decision of the first series of competitions for one month.

THE tendency to light coloring in wall papers has rather increased than diminished, as shown in new manufactures. Even in rooms finished in dark wood, like libraries and dining-rooms, the paper hangings are frequently of a light tone in the field between wainscot and frieze, which may be in darker color. The most recently imported French wall papers in white and gold with Renaissance designs are uncommonly fine in quality and effect. In another variety a combination of Greek and Byzantine elements of design produces a rich form of decoration. Other styles from the same source, adapted to bed-rooms, are of exquisite coloring in different pleasing designs, as graceful sprays of roses or other delicate fancies. The manufacture of leather papers, represented by such as are coming at present from Paris, either finished in old bronze colors or lacquered, has reached a high degree of perfection. The English wall paper product shows the same excellent features as hitherto, without any marked novelty. From the use of mica some of the New York manufacturers have developed an immense variety of iridescent effects. Instead of the mica backgrounds favored for some years past in England, this latter style introduces the material rather in the nature of frosting in varied distribution. With the scintillative quality of the material, the numerous combined colors in which it is used, produce an effect of extreme brilliancy. It may be applied richly to a frieze or be more evenly distributed between that and the general wall covering in diversified arrangements. Among the best specimens of the style is a paper hanging in pinkish cream, with design of over-spreading brownish green foliage combining darker shadings, and with crystals of mica thickly frosting the edges of the leaves and remaining marked portions.

WITH its other educational benefits the Escosura Exhibition should have afforded a specially useful lesson on frames. Among a variety of these were some finely ornate styles very much to be admired. In one case, although of unobtrusive effect, the frame enclosing a small picture of the Virgin by Murillo, is of such preëminence as to be classed with frames rather than with the old masters. The purchaser of this piece in ebony, with decoration in lapis lazuli, paid for it \$120. Another frame for a glass, in carved wood, gilded, brought \$200. The frames for four pastels by Boucher, representative of Singing, Dancing, Painting and Music, not sold, however, as furniture, are designs of peculiar form, and being well adapted to the subjects in connection. These framings for figures of patronesses of the arts, are alike, being formed with a garland of roses about the upper oval of the frame, held with crimped ribbons in gold, the design being in such complete relief that the roses seem barely to rest against the frame. Above this upper portion of the frame rises airily an additional loop or crown of the flowers exquisitely carved.

AMONG Easter-gift importations are rich Parisian forms of caskets included in the stock of jewellers. In one variety the egg-shaped body of the piece, which is supported on gilded claws, is in gilt open-work in Persian character of finely elaborate ornamentation. Other vase-like receptacles are formed with ostrich eggs divided in two sections, which are rimmed with gilt, the piece being upheld with gilt claws, with light foliage surrounding the base, and the top adorned with an ornament of floral form in gilt.

THE Japanese decorators excel in the production of Easter fancies in endless variation. Among thousands of eggs adorned with Satsuma and other styles of painting, the designs of each are in a manner exclusive. This is a characteristic which apparently belongs as much to the ten cent varieties of this object as to others ranging in price to five dollars. An

unadorned ostrich egg within a gilt net finished at each end with tassels, is among a multitude of attractive devices of the most simple sort. A peculiar talent is represented with the expression which this class of designers are enabled to give to animal figures, taken as emblematic of the time, and which is inimitable as with merrily fantastic conceits of frogs, sometimes with Japanese human heads, or with a character of devotional significance investing a natural attitude of rabbits with uplifted forepaws.

THE observation has been wisely made that individual character is more completely expressed in the expenditure of money than in almost any other relation of life. So well founded a statement would probably with further discrimination be made to signify in addition the idea of furniture and bric-a-brac forming the most perfect of all such tests with purchasers. The collector of pictures is directed by intellect, and his financial acumen is as frequently indicated as his taste, when it comes to his acquisitions being scattered by sale. It is in objects more absolutely in association with the habit of life—the lamp, the tankard, the dressing-case, and a hundred others—that the inner nature, uninfluenced by exterior considerations, is most discovered.

ONE of the most singular of many curiosities in the Havemeyer collection, which has just been dispersed, is in the form of a liquor set in ivory, from Thorniels in London, showing as uncommon an arrangement for such service as has ever been exhibited. The framework of the piece, constructed as a rack in small tusks, or the smaller end portions of tusks, mounted in silver, with upward projecting points, supports within it horizontally some small glass hogsheds with silver taps. When not in use, the cups, formed also from the conical ends of tusks, and rimmed with silver, are inverted and slipped over the correspondingly shaped divisions of the frame.

IN forms, tints and colors the ocean depths supply valuable decorative suggestions. On silver ware the iridescent hues of tropical shells are skillfully reproduced and on ceramic ware their fascinating combinations of tints and the gradations of these shells have been too much hidden away in cabinets, instead of being studied by designers for their elegant curvatures and attractive colors. The delicate and varied hues of the sea anemone, and the curves, volutes and flowing lines of the univalves and bivalves are worthy of patient study with reference to graceful and fanciful ornamentations.

IT is a deplorable fact that so many foliage designs are simply a burlesque on nature. A design should never be semi-conventional. We too often find blossoms and fruit scattered over and placed at the most impossible points of an otherwise good copy, reminding us of the letter throughout which the capitals and punctuation marks were distributed "where they made the best show." When we attempt to copy nature we should do it truthfully and conscientiously.

A LARGE proportion of the interior woodwork of New York houses is done at present in different parts of the country. This production includes doors, sashes, blinds and what is technically known as "trim." A great amount of such manufacture is constantly received, representing sections as distant as Minnesota.



VASE IN SOUTH KENSINGTON MUSEUM, SKETCHED BY R. E. POLEY.